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OUR BUSINESS by N.A. Taylor

The CFDC gets a hotfoot

Some newspapers make it their business to act as zealous custodians of the public weal. Others are continually attempting to stir up controversy and like to take pot-shots at political parties or individual politicians who may be in power. Lately, some have taken to denigrating certain government agencies. One which seems to perpetually be on the griddle is the Canadian Broadcasting Corp. and another is the National Film Board. Now a third has been added, just for good sport — the Canadian Film Development Corp. A recent article in the *Toronto Star*, which of all newspapers seems to be the leader in this kind of diatribe, castigated the corporation for the films it had helped to finance. Written by Jim Bebee, a staff writer, the article starts as follows:

*"And Judy LaMarsh rose from the Secretary of State's throne two winters ago and said, 'Take this \$10 million and go forth into the desert of Canadian feature films,' and seven wise men were appointed the Canadian Film Development Corp. to go forth . . . and they went forth and have just returned with a couple of B-movies like *Flick* and *Explosion*."*

It is not necessary to quote any further from this article, but it is important to say that it is full of mis-statement and misquotation. People, who were interviewed, were quoted out of context and there was a liberal peppering of venom and acrimony.

Neither the *Toronto Star*, nor any of its writers seem to have any understanding or empathy for the problems which may beset any country which attempts to start and maintain a continuing and viable motion picture feature production industry. It has even less

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COMING AND GOING — Incoming Chief Barker of Variety Club of Toronto Tent 28, Sam Shopsowitz, left, congratulates Frank Streat on the completion of his successful tenure as Chief Barker. More than 500 people turned out to honor Streat when he was saluted by the Variety Club for his contributions to the growth of the charitable organization. Streat is credited with raising more than \$300,000 for the club's efforts to help handicapped children, as well as recruiting more than 200 new members to Tent 28. (Photo by Len Bishop)

New Canadian post for Charles Chaplin

Charles S. Chaplin has been named vice-president in charge of Canadian television sales for Warner Bros., Inc., effective Feb. 1.

In his new assignment with the company, Chaplin will be responsible for television sales distribution of feature films series, specials and cartoons in Canada, headquartering in Toronto.

Chaplin, a native of Toronto, joined Seven Arts Prods. Ltd. in 1962, serving as the Canadian television sales manager until August 1968 when he moved to London to direct the company's European television sales.

Prior to that, Chaplin was United Artists' Canadian general manager for 17 years, having



instituted that company's television sales program.

Col. appoints Fogel Canadian sales mgr.

Irving Fogel has been appointed sales manager of Columbia Pictures of Canada. Fogel will report to Harvey Harnick, general manager of Columbia Pictures of Canada.

At the same time, Al Himmelfarb has been appointed Columbia's branch manager in Montreal.

Fogel, who had been branch manager in Montreal since June, 1967, joined Columbia in March, 1954 as a sales trainee in Winnipeg. He later became salesman and then branch manager in Winnipeg in July, 1962.

Himmelfarb served in various sales capacities prior to joining Columbia as branch manager in the Winnipeg office in June, 1967. In September, 1968, he was transferred to Toronto as special sales assistant.

Snoopy and his pals break Music Hall record

A Boy Named Charlie Brown, Cinema Center Films production, and the annual holiday stage show, recently completed a seven-week engagement at Radio City Music Hall in New York with a gross of \$1,707,701. The figure marks a new high for any film playing a comparable period anywhere in the world.

It was noted that a number of records were set by the cartoon feature, including the biggest opening week of any Christmas attraction with its \$252,558 bettering the previous recorder-holder by \$42,178; the biggest single week gross anywhere, anytime with the figure for the fourth week of \$315,254 surpassing the previous recorder-holder by \$15,870 which also made the film the biggest Christmas attraction to ever play the Radio City Music Hall; it recorded the biggest single day, a Saturday (12/13), when it took in \$60,517; the film also holds the record for the second biggest day, also a Saturday (12/6), when it took in \$60,123. Both days surpass the previous record-holder by approximately \$6,000.

Looking Ahead

Stanley Kubrick will write, produce and direct **A Clockwork Orange** for **Warner Bros.**

Based on the novel by Anthony Burgess, *A Clockwork Orange* is a black comedy treatment of teenage violence in a futuristic welfare society.

Kubrick is currently completing the screenplay for the film, which will commence filming in London late this summer.

* * *

Goldie Hawn **Cactus Flower**, has been signed to play the female lead in **There's a Girl in My Soup**, film version of the international comedy hit which will be produced by John and Roy Boulting, with the latter directing. The **Frankovich** production for **Columbia Pictures** release is scheduled to start in England this spring.

In the film, Miss Hawn will play

Soviet writer praises Columbia's 'Marooned'

Marooned, the Columbia film starring Gregory Peck, Richard Crenna, David Janssen, James Franciscus and Gene Hackman, has won Kremlin praise for its depiction of U.S.-Soviet space co-operation.

Top political commentator, Yuri Zhukov, said the film's depiction of Russian cosmonauts helping in the rescue of U.S. Astronauts made him feel "warmer in my soul."

Writing in *Sovietsky Ekran* (Soviet Screen), Zhukov commended the film and said the serious subject "is extraordinarily rare, if not unique, for Hollywood." He especially praised Peck for his role as U.S. Space Mission Controller faced with the dilemma of three astronauts stranded in orbit.

Marooned will have its Canadian Premiere at the Odeon Fairlawn in Toronto on Wed. Feb. 11.



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Editor: ED HOCURA

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the role of a kooky young thing who moves in on a sophisticated gourmet columnist and disrupts his life.

* * *

Cass Elliot, former member of the **Mamas and Papas** recording group, has been signed by executive producers Sid and Marty Krofft to make her motion picture debut as an amiable, gossipy witch in **Universal's Pufnstuf**, also starring **Jack Wild** and **Billie Hayes**.

Composer **Charles Fox** and lyricist **Norman Gimbel** are currently writing a special song for Cass to introduce in the film.

* * *

John Vernon has been signed by producer **Robert Arthur** to star with **George Peppard** in **Universal's Hark**, which is scheduled to begin principal photography under **Andrew V. McLaglen's** direction in early March.

The noted Canadian actor, who last year completed stellar assignments in **Justine** and **Alfred Hitchcock's Topaz**, will portray an Irish confederate of a notorious train robber in the western drama based on **William Roberts'** original screenplay.

Famous Players to award \$10,000 to student films

Famous Players Canadian Corp., celebrating its 50th anniversary in 1970, has approved an annual grant of \$10,000 for six awards to the university and high school students producing the year's best 16 mm. and 8 mm. films in English and French.

According to **George P. Destounis**, president and managing director, the country's largest theatre circuit will award the top university film-makers first and second prizes worth \$2,500 and \$1,750 for both English and French productions in 16 mm., while first prize of \$750 will be provided at high-school level for English and French students using either 16 or 8 mm.

Detailed plans for the annual Famous Players Student Film Awards will be announced shortly, Destounis said. It will be organized on a regional basis with the four top films from each province, representing the two official languages, being eligible for final adjudication in Toronto and Montreal.

First awards would be made before the end of 1970 and pro-

visions would be made to show the winning 16 mm. versions in as many Famous Players theatres as possible from coast to coast.

"Now that roots have been planted for a national feature industry through the Canadian Film Development Corp.," Destounis said, "we at Famous feel that by providing creative incentive at scholastic levels we will be contributing to the growth of this feature industry. Also, in practical terms, it could amount to an investment in our own future since, in time, some of the prize-winners might produce features we could show commercially in our theatres."

Our Business

(Continued from Page 1)

knowledge and understanding about the importance of such an industry for the economy of our country, otherwise it would be more tolerant and anxious to help promote it.

Nobody knows what a "B" movie is today. Until *Flick* is released and accepted or rejected by the public, the *Toronto Star* has absolutely no right to classify it in any manner. After all, it is the public which decides what it wants to see and ultimately what is made. To call *Explosion* a "B" movie is a great distortion of the facts because the film has already played in a number of situations and has not only done better than average business, but is well accepted by audiences.

This film is expected to gross \$200,000 in film rentals in Canada, and no distributor will admit that he dare hope for 10% of that amount for a "B" film.

The public has spoken and by oral and written comment, and even more importantly, by paying money, has adjudged *Explosion* as a better than average piece of film entertainment. Unfortunately, the fact is that many of our citizens consider any home-grown creation or local talent to have little merit. Only when such creation or talent is recognized outside of our country do our own people take proper cognizance of it. There is a tendency, particularly in Toronto, to denigrate anything of Canadian origin simply because it is that.

We have no desire to become embroiled in a controversy with the *Toronto Star* or any other newspaper. We only ask them to observe the tenets by which they claim to live — fairness and honesty in reporting the facts.

CINEMATION

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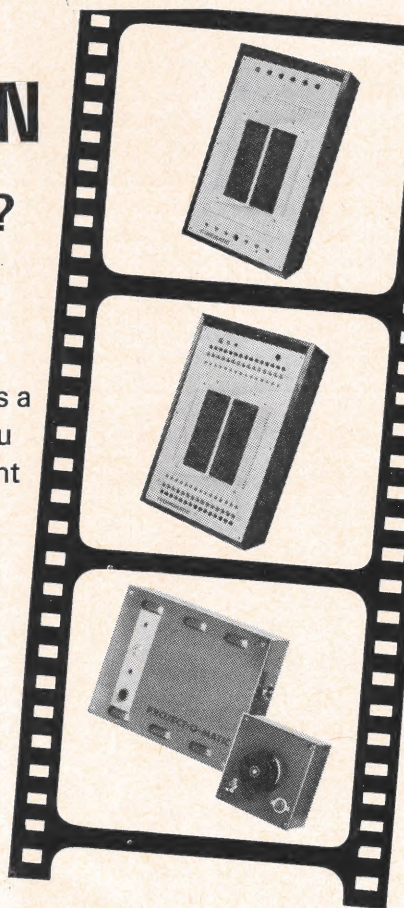
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IT'S MY BAG

By Ed Hocura

It's getting so you don't expect to read anything but downbeat stories in newspapers and magazines, about the state of Hollywood today. Frankly, I'm getting a little tired about reading the same old stories, and I keep wondering why the studios are content to sit back and not do anything about these adverse criticisms. The latest publication to jump on the gloom bandwagon is **Time Magazine**. In a story in the Feb. 9 issue, a reporter who doesn't appear to have done his homework, quotes a Hollywood producer who wonders why **Universal** would pay **Shirley MacLaine** \$800,000 to star in **Sweet Charity** when the last three pictures she made for the studio were boxoffice flops. (Any **Shirley MacLaine**



fan will tell you that the actress only made one film for **Universal**, prior to working in **Sweet Charity**, and that was **Gambit**). This overblown statement may not seem important to a **Time** subscriber, but to the head of **Universal** it's something else. The fact that movie companies don't advertise in **Time Magazine** is no reason to garble the facts regarding a particular star with a particular studio. The story in **Time** also mentions that **MGM** was reportedly paying **Julie Andrews** and her director-husband **Blake Edwards** a million dollars

not to make **She Loves Me**. What the story forgot to point out is that **MGM** would like the husband and wife team to team on another project to fulfill their obligation. The situation has still to be resolved. To a **Time** subscriber, the story headed "Will There Ever Be A 21st Century-Fox?" makes for juicy reading. And since I have always felt that people who read movie reviews in **Time** almost never go to the movies, they rely on the magazine to kid their friends that they only go if **Time** tells them a particular movie is worth seeing. If **Time** wanted to paint a true picture of the movie industry, and I'm not denying that what they printed wasn't mostly true, why didn't they make some comment on the good things happening today? Such as **A Boy Named Charlie Brown** setting an all-time record at the **Radio City Music Hall**, **Butch Cassidy and the Sundance Kid** moving up on **Valley Of The Dolls** as the number one non-roadshow boxoffice attraction in the history of **20th Century-Fox**, and the phenomenal boxoffice success of **On Her Majesty's Secret Service**, the James Bond spy thriller that starred an unknown actor. I may be making a mountain out of a mole hill in referring to the story in **Time Magazine** as a distortion of facts, but I'm sick to death of reading one-sided stories about the movie industry. And isn't it about time that studio heads did something about fighting back? The time is now to launch a campaign to inform the moviegoing public that **Hollywood** is far from being written off as **Time Magazine** has indicated. Who knows? They could even get **Time** to publish another story headed "Yes, Virginia, There Will Be A 21st Century-Fox."

★ ★ ★

LUNCH WITH A PRO: It wasn't until **Frankie Laine** came to Toronto to fulfill a two-week engagement at a local nightclub that **Pat Harris**, the publicity gal for **International Film Distributors and Cinerama Releasing Corp.**, realized that she found someone who could promote **They Shoot Horses, Don't They?** Not that Laine had anything to do with the picture, it was just that in every interview he gave out, the **Jane Fonda-Michael Sarrazin** film was always mentioned. It seems that Laine in his early youth was a champion marathon dancer, so a public relations firm hit upon the idea of staging one of these dances and Laine was invited to kick it off. The fact that **Frankie Laine** has been married for many years to a former actress who was my favorite pinup girl of the late 1930s, was one of the reasons I accepted **Pat Harris'** invitation to have lunch with him. The other reason was that I knew **Frankie Laine** would be worth meeting. Soon to become grandparents, the **Frankie Laines** (she's the former **Nan Grey** who gave up a promising screen career to become a housewife and mother) live in San Diego. Laine limits his singing engagements to six months a year so he can have lots of time to enjoy his favorite hobbies; boating and fishing. Laine freely admitted that he was far from happy when he worked at **Columbia Pictures** starring in many "B" musicals. "**Harry Cohn** was one smart operator. He talked me into taking a percentage of the profits for the films I made, and then stuck them on the bottom of double bills with

some **Rita Hayworth** bombs. I never made a nickel." But Laine really didn't need a screen career to keep his wife and family from starving. His long association with **Columbia Records** was second to no other artists, as his numerous gold records will confirm. Suddenly, however, the gravy train came to a halt. "I hadn't had a hit record for a particularly long period, and my contract with **Columbia** was coming up for renewal. Naturally, I was a little worried. Then came the day when I was supposed to sit down and negotiate. I'll remember the date forever. It was November 22, 1963 (the day **President John Kennedy** was assassinated in Dallas) and by the time the country got over the shock I knew that **Columbia** was in no mood to worry about a singer whose records were not selling. So I had to go with another company and start looking for some hits." Since that fateful November day, Laine's singing career has remained, like he keeps his boat, on an even keel. He's in big demand in **Las Vegas**, has a standing invitation to come to Toronto whenever he has the time, and his records are becoming big favorites with the youth set. "I can always go back to being a marathon dancer like those people in **'They Shoot Horses, Don't They?'**" And when he said that, **Pat Harris** realized that once again **Frankie Laine** had got another plug in for the picture. Which meant that she could explain to her boss that the lunch could be charged to promotion.

★ ★ ★

ODDS & ENDS: Something new will be tried out in Toronto next month to promote movies. **Alex Stewart**, of the **Motion Picture Institute**, together with the publicity directors of the three major theatre chains, are mapping out plans to have lunchtime movie shows in various parts of Toronto. Admission will be free to the public for these shows, but tickets are available only at stores. Merchants will be visited by theatre managers and they will work together to promote the shows that will be held five days a week, from 11.30 a.m. to 1 p.m. From here it appears to be a good idea for inviting shoppers and office workers to relax during lunch hour seeing a program made up of short subjects and trailers — and all for free. Sounds like something worthwhile that could be tried in other cities . . . It's hard to imagine exhibitors and theatre owners in **Toronto** not being more than a little startled at the news that **Cinema 2000**, a theatre showing uncensored movies videotaped and shown on television monitors, has been granted an amusement license. The theatre is opened 24 hours a day and seats just under 300 people in three separate auditoriums. Admission is three bucks. The fact that **Cinema 2000** does not come under the jurisdiction of the **Ontario Censor Board** allows them to play the kind of films that licensed theatres are restricted from playing. Unless, of course, they want to take a chance on bringing them in, and having **O. J. Silverthorn** judge them as passable for a "Restricted" rating. But after seeing **Russ Meyer's Vixen**, the sex film that is doing runaway business at **Cinema 2000**, I doubt very much if it could get a "Restricted" rating. It goes much, much further than **I Am Curious (Yellow)**, **Fanny Hill** and **Camille 2000**. **Mary Poppins** it ain't. Offhand, I would say that **Cinema 2000** is a test case for a non-theatre operator who has found something that competes strongly with a licensed theatre operation. And if it succeeds in **Toronto**, as it is just beginning to now after a shaky start, it could very well spring up in other Canadian cities. My mind boggles at what **Cinema 2000** grosses in a week when at 6.30 on a Wednesday night I had to stand 20 minutes waiting to find an empty seat . . . Say hello to **Gary Topp**, a new member on the staff of **Canadian Film Weekly** who will be offering weekly contributions from a young man's point of view. The fact that Topp has his finger on the pulse of Canadian youth, what with his background in writing for a college newspaper, should see his future views and reviews of the film scene a welcome asset to this publications. So now we have an aging editor (46) and a disgustingly young writer (24) joining forces to stick up for both sides. Hopefully, there will be no generation gap in our working together. He'll stick up for his generation, and I will stick up for mine.

American International has hefty product lineup

American International Pictures recently announced the biggest product lineup in the company's history in the face of what AIP heads **Samuel Z. Arkoff** and **James H. Nicholson** termed "a critical period for the motion picture industry when film studio retrench-

ment and budgetary realignment is in full force and a severe product shortage appears imminent."

"Our company will distribute 21 feature films to the nation's theatres during the first nine months of 1970," said the AIP heads. **Princi-**

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COLUMBIA PICTURES

"THE TORCH OF LEADERSHIP"

Funny Girl

Oliver!

Bob & Carol & Ted & Alice

Cactus Flower

Easy Rider

Marooned



COLUMBIA LEADS THE INDUSTRY
with
1970's LEADING ATTRACTIONS

CENTRE PAGES

movie reviews

They Shoot Horses, Don't They?

In 1935, Horace McCoy wrote a novel entitled *They Shoot Horses, Don't They?* which told the story of an exhausting dance marathon and the innocent, but extremely pathetic, participants who desperately sought to win the big game. Many critics of the book thought that it would make the ideal motion picture.

Director Sydney Pollack and Robert E. Thompson, who adapted McCoy's novel, have made a truly remarkable motion picture, one that is certain to be an Oscar candidate.

For approximately two hours, we watch several hundred characters try to win \$1,500 by staying on their feet for over one month. Many hope to be discovered by Hollywood, many are only in it for the food and shelter, but all want the big money. The audience pays to watch the suffering, and it certainly gets its money's worth.

Jane Fonda, Red Buttons, Susannah York and Bonnie Bedelia are marvellous in their roles as the kids who are trying to make the easy money. Gig Young, as the big promoter, definitely deserves an award for his portrayal of the promoter, or better still, the exploiter, who urges the weary, suffering victims of his master plan on to greater degrees of pain.

Everyone who had anything to do with *They Shoot Horses, Don't They?* should be congratulated. They have made an entertaining yet nerve-wracking movie, a movie which make take place yesterday, but is so much about today. It's deserving of every praise it gets!

★ ★ ★

Z (He Lives)

The Greek/French production *Z*, directed by Costa Gravas, has been described as "the most absorbing suspense thriller of the year", "great story-telling", "a work of art" and "enough intrigue and excitement to eclipse James Bond".

John Kenneth Galbraith has declared *Z* "not one, but two films, each more remarkable than the other". The film is just that — entertainment, as well as insight.

Those who go to the film to be entertained will discover one of the most exciting political thrillers put on the screen. The story is based on actual fact and it is so disturbing, that it is banned in the country in which the original incident took place.

Z means "HE LIVES", and the "HE" refers to a Greek political figure who fought for freedom and peace but who was silenced forever by his government. Yves Montand brilliantly portrays this man who could not make enough people understood that maybe his way was right. As in all similar situations, much controversy arises, enough in fact to start people thinking about their circumstance. Jean-Louis Trintignant, plays a magistrate who is not expected, by his government, to change his mind. The problem is that he realizes who is right and he must see that justice remains.

For those people who care and worry about their freedom, *Z* will speak for them. For those people who don't think that freedom is actually fought and died for, *Z* will enlighten them. *Z* should be seen by everyone, everywhere. It also speaks about yesterday, in behalf of forever.

NFB cutback not so severe

State Secretary Gerard Pelletier has indicated that the layoffs of personnel at the National Film Board resulting from the government's austerity program will not be as severe as first reported.

Basing his conclusions on a study of already-accomplished personnel cutbacks made by government representative Andre Saumier, Pelletier told the House of Commons

that the NFB "is not threatened with imminent paralysis as certain people have been given to understand during the past few weeks."

He insisted that the film board's "vital creative staff will be maintained and emerge stronger from its present crisis."

In his report, however, Saumier sharply criticized both the government and the NFB management. He felt very strongly that each contributed greatly to the existing crisis.

Saumier noted that the government bears a measure of responsibility for not having filled the post of film board chairman from March, 1966, through July, 1967.

He also felt that "a comprehensive policy with regard to information or cultural affairs" was lacking. The report stated that the NFB management is a "largely unseasoned team", operating from Montreal and uninformed on government plans and problems peculiar to film production and distribution. "The hostile reaction of the NFB to the cutbacks was predictable", the report observed.

A union representing NFB employees called the report "meaningless". It did not understand how a government official could possibly conduct an impartial inquiry into a union/government dispute. The union said that it had not approved the choice of Saumier and that it refused to take part in the inquiry.

US critics are pro NFB feature

Prologue, a new National Film Board feature film directed by Robin Spry, received rave reviews from the majority of critics following its world premiere in New York on January 29.

The film, which delves into the turmoil among today's youth was given a three-star rating by Kathleen Carrol of the *Daily News*, "it has the frankness of the New Left radicals, the off-hand warmth of the flower people and is so pleasantly open that for once the alienation of these young people seems clear".

Writing in the *New York Post*, Archer Winsten praised the footage of the riots at the Democratic convention in Chicago and said that "as a straight-forward view of the longhair protesters and idealists, Prologue can be placed in the record of our times as an Exhibit A".

One of the warmest reviews came from Brad Darrach in *Life's* new movie magazine. He described Prologue as a "beautifully open movie that tunes in on Yuppies and Hippies, the power and the flower people of the New Left and gives us a discriminating sense of where their heads are at. Director Spry sees his generation steadily and sees it whole. Spry faults his contemporaries for making a cult of experience, but he likes their nerve because he believes that under the new hair-do, they are trying a new head-do."

Although National Film Board premieres are rare in the United States, Prologue is slated to open in Canada at Toronto's Odeon Coronet Theatre on Feb. 20.

Variety Club of Toronto Tent 28 Weekly Newsletter

Toronto's Variety Club, Tent 28, is attempting to bring "variety" into its membership program. Meeting at the Colonnade, entertaining parties with the Variety Trio have been planned for Saturday evenings, Tuesday is poker night and Thursday are devoted to gin rummy fans. An art auction will soon be announced. A special Valentine's Day party has been planned for February 14.

Any evening, Monday to Friday, the club is available for private parties. For information or suggestions, you are advised to call Mike Peckan.

American International

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pal photography has already been completed on 17 of these films on the new program and four features are currently in pre-production, Nicholson and Arkoff reported.

"We are aware," said the AIP heads, "that due to exorbitant overhead and excessive negative cost investment, some film companies have taken steps to divest themselves of studio properties, curtail production of motion pictures, trim personnel and revise their policies and procedures. American International has no intention of changing its policy nor does it contemplate any retrenchment moves," they declared.

"It is now obvious that American International's policies and projections have been the right ones all along," said the company chiefs. "Through judicious cost controls in supplying a constant and uninterrupted flow of diversified entertainment to the nation's screens, AIP has enjoyed steady increase in revenue and earnings over the past 16 years with resultant corporate and physical expansion."

In American International's record releasing program through September of 1970, the company will distribute from one to four feature film attractions a month to the nation's theatres.

Launching the new year releases in January will be *The Dunwich Horror* and *The Savage Wild*, followed by *Bloody Mama*, *Horror House*, *The Crimson Cult*, *Cycle Savages*, *Witchcraft '70*, *Tough Time For Bachelors*, *Wedding Night, Gas! Or It Became Necessary To Destroy The World In Order To Save It*, *Edgar Allen Poe's Cry of the Banshee*, *A Bullet For Pretty Boy* and *Mafia*.

Canadian distributor for AIP is Astral Films Ltd.

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THE MOTION PICTURE INDUSTRY**

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